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Musical Information.

ANALYSIS OF HANDEL'S GRAND DETTINGEN TE DEUM,

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PART I.

THIS noble hymn, ascribed to St. Ambrose, and supposed to be written by him upon the occasion of receiving St. Augustine into the church on his conversion, has employed the pen of almost every composer of sacred music, from that time to the present, and has been heard in every form and style, from the simple Ambrosian chant,* to which it must first have been sung, to the refined and scientific music of our own times.

In the Latin church, numerous compositions of the noblest kind, to these words, are no rarity; but perhaps it would not be invidious to mention the Te Deum of Graun, in grandeur of effect, and sublimity of design, as among the most pre-eminent. As in the English church the Te Deum forms a part of the ritual, and in the cathedrals the whole service being always chanted and sung, of course the many ecclesiastical composers that have abounded in every age, of the first rate talent, have necessarily provided numerous specimens of fine composition to this song of praise.

Purcell is believed to be the first who composed this hymn with orchestral accompaniments, bringing into use that noble instrument the trumpet, an example which Handel shortly after so successfully followed. The Te Deum of Purcell was for years performed at the anniversary of the Sons of the Clergy, (which is

* St. Ambrose is considered as the patron of music in the Christian church; for though St. Ignatius, who was a disciple of St. John, the evangelist, advised the primitive christians as to the manner of their singing, yet St. Ambrose was the first that reduced it to system, by adapting the Greek modes, (a species of chant) to the hymns of the church. This was called *cantus Ambrosianus*, or the Ambrosian chant. St. Gregory afterwards revised and made additions to it, so that it now bears the name of the Gregorian chant, which is still in use in the Catholic church, and from which the chanting in churches of every persuasion is derived. Indeed it is believed, by some well versed in musical erudition, that the psalm tune, known as old 100, and others of that period, are but the notes of ancient chants brought into system. Perhaps there is no fact better established in ecclesiastical history, than that chanting was the primitive method of singing among the early christians, and undoubtedly the usage in the Jewish church previous. Dr. Smith's primitive psalmody, published in New York, gives much solid information, and makes many just reflections on this circumstance.

held in St. Paul's cathedral, where divine service is performed by a grand band of vocal and instrumental performers,) and still occasionally makes a part of the selection at the great music meetings of Gloucester, Worcester, &c.*

Handel, upon his second arrival in England, in 1712, was appointed by Queen Anne to compose the music to a hymn of Triumph and Gratitude, on the occasion of the peace of Utrecht, which he set with such force, regularity, and instrumental effect, as the English had never heard before. According to Dr. Burney's opinion: "Though Purcell's *Te Deum*, in design and expression of the words, is, perhaps, superior to all others, yet in grandeur and richness of accompaniment, Handel's has decidedly the preference." Advantageous as this effort was to Handel's fame, it had in part nearly ruined his prospects in life, as upon the elector of Hanover, George the First, coming to the throne, at the demise of queen Anne, Handel stood not only as a delinquent in not fulfilling his engagements to him while elector of Hanover, but also was in disfavour for composing a hymn of thanksgiving for an event that was thought detrimental to the interests of this monarch and his allies. But at the suggestion of a constant friend and patron of his, (Baron Kilmansegge,) Handel composed music to be played during an excursion of pleasure taken by George I. on the Thames, and the king was so delighted with it, that he inquired the name of the composer, and on being told by the baron that it was Handel, immediately received him into favour. A traditionary account mentions that this music was performed by two separate bands, placed on the opposite banks of the river, and that cannon were purposely cast to fire at certain periods during the performance. The very pretty two paged piano forte lesson, styled "Handel's Water Music," yet in vogue, is only a selection from a part of the music now noticed.

A second *Te Deum* was composed by Handel in 1737, at the desire of queen Caroline, consort of George the Second. It is very beautiful and also concise. It is called a short *Te Deum*, and truly so; for the complete instrumental and vocal score occupies only twenty pages. But Handel not only eclipsed every *Te Deum* of his predecessors and contemporaries, but also those of his own composition, by his grand *Te Deum* composed to commemorate the victory of Dettingen, gained by Lord Stair over the French army, in 1743; in which battle, Handel's patron, George the Second, in person, encouraged his troops by his presence and example, displaying great personal courage, and exposing himself to the fire of the enemy.

* Henry Purcell (born 1658, died 1695) is as much the boast of England in music, as Shakspeare in the drama, Milton in epic poetry, Locke in metaphysics, or Newton in mathematics and philosophy; for at a time when orchestral power and effects were but in the dawn of their development, when intercourse with foreign masters did not exist, and even the view of their works was scarce, with no professional singers to do justice to his compositions, none but such theatrical performers as chanced to have good ears and good voices, with no model to look up to equal to his own genius and talent, he formed a new era in English music never to be forgotten; for, like Carissimi in the Italian school, he polished and refined English vocal music, and produced compositions which seem to be imperishable in their fame. On the stage, in the choir, and in the chamber, he is still cherished and admired, as his music to the trumpet, &c. his many fine anthems, his beautiful songs, duetts, and catches can testify. By a late biographer he is called the English Mozart; and there is an astonishing similarity between them. Like Mozart, he was gifted with an extraordinary precocity of talent; like him, he was the son of a musician: they were both taken off at the prime of life, Mozart at 36 and Purcell at 37 years of age. Mozart died almost in the act of completing his sublime requiem, and Purcell in the composition of that sweetest and most affecting of his melodies, "From rosy bowers." They both seem to have realised the poetical fable of the swan, and to have sung more sweetly as the moment approached when they were to sing no more.

To the American amateur his works can be but little known, as they have seldom come before the public. Yet many must recollect that wild and impassioned composition, "Mad Bess," so finely sung and acted some years since by Mrs. Oldmixon, and which forms a part of the collection of some lady amateurs who have studied the higher branches of vocal art. The anthem "Regina cœli," often sung in the catholic churches in this city, between Easter and Whitsuntide, is his composition, as is the English national song of "Britons strike home." The comic quarreling and fighting catch "Fye, nay prithee, John," well known in every catch and glee coterie, here as well as in England, is also his composition. Even these few articles prove a great versatility of genius; but the full catalogue of his works show the wide range of which his imagination was capable. No subject was too light or too dignified, too tender or too sublime, for the extent of his genius.

This noble effusion of Handel's genius, science, and feeling, is termed by distinction the "*Grand Dettingen Te Deum*;" and has ever since held an unrivalled sway over the musical public, wherever the English language is spoken. It was immediately adopted at the Anniversary of the Sons of the Clergy at St. Paul's Cathedral, and it still holds its place on that occasion, and was invariably performed by the stupendous and efficient band employed at the commemorations of Handel, held in Westminster Abbey. At the lent oratorios, in the metropolis, and at the grand music meetings in the provinces of the British empire, it is still heard with unsatiated delight.

The Board of Directors of the Music, delegated by the Musical Fund Society, to arrange their public concerts, conceived that they could not make a better selection for a public performance of a society, ostensibly formed to improve the public taste in the higher branches of this art, than by the choice of a work that has stood the test of nearly a century of years; a work uniting beauty with sublimity, melodious sweetness with harmonical science, conveying refined pleasure and exciting devotional feeling. At the same time the chanting forth of praises to the great Supreme, in strains so exalted as these, naturally leads the mind to contemplate that Providence which has aided an infant society, formed for the laudable purposes of cultivating a delightful art, and of extending benevolence to our fellow creatures, so far as to enable it to struggle through its first difficulties, and eventually to raise a noble structure, alike ornamental and honourable to this city. It may then, in an humble sense, be considered as a consecration anthem for the most capacious saloon in the American continent, and the first and only one devoted to musical science.

The *Te Deum* being daily read in several churches, the words must be familiar to a great portion of the auditors who may honour the performance of it by their presence, consequently their import is generally so well known and understood, and the effect of the music can be so sufficiently judged, as, perhaps, to render comment unnecessary; still it has been thought proper that the words should be accompanied by notes on the music, and a committee was accordingly appointed by the board of directors, to collect the opinions of those who have written on the subject, and to add remarks of their own. The selected notes are always accompanied by the names of the authors.

PART THE FIRST.

TE DEUM. (a)

Composed by Handel, in the year 1743, for the victory at Dettingen.

(b) (c) CHORUS.

We praise thee, O God; we acknowledge thee to be the Lord.

(a) This splendid production was composed for a military triumph: combining such force, regularity and instrumental effect as the public had never before heard. In grandeur and richness of accompaniment it surpasses all other compositions previous, to the same words.—*Dr. Burney*.

(b) The electrical effect of the first note of the *Dettingen Te Deum* can never be forgotten or paralleled; we can compare it to nothing but an instantaneous transition to another sphere, pure and refined from all the grossness of an ordinary world.—*Harmonicon, Vol. I.*

(c) The fragments of joyous notes by the hautboys and bassoon, en trio, relieving the full orchestral power occasionally, during the symphony, has a happy effect, and the unexpected burst of the whole body of voices in the midst of this triumphal instrumental strain, is truly grand. A beautiful effect is also produced in this noble chorus, in the places where the voices apparently rest from their labour, and when the accompaniments seem to lull the song of praise almost to silence, only to burst forth with renewed vigour of joy and adoration. The effect is truly beautiful at the simultaneous burst of the words, "we acknowledge thee, &c." in rich and unexpected harmony, after one of these short subdued intermezzoi.

(d) SOLO and CHORUS.

All the earth doth worship thee, the Father everlasting.

SEMI CHORUS.—*Treble Voices.*

To thee all angels (e) cry aloud,

Tenors and Basses.

The heav'ns and all the powers therein.

(f) FULL CHORUS.

To thee Cherubim and Seraphim continually do cry :—Holy, holy, holy Lord God of Sabaoth ; heaven and earth are full of the majesty of thy glory.

(g) QUARTETTO.

The glorious company of the Apostles praise thee.

The goodly fellowship of the Prophets praise thee.

The noble army of Martyrs praise thee.

(d) This portion of Handel's *Te Deum* is allowed by all good critics to possess many fine points. The light and airy (but yet not trite or common) symphony which prefaces the chorus with the responsive passages between the two violin parts, the short pleasing solo suddenly interrupted by the whole choral and instrumental force of the orchestra, the electric force of the syllable "*All*," by one part of the choir, coming upon the accented parts of a flowing passage by the other, as also the few solemn notes given to the bass voices alone, to the words "The Father everlasting," ingeniously relieved by the violin accompaniments, are always heard with genuine delight.

(e) Dr. Burney suggests an idea, that Handel, being a foreigner, understood the word "cry" in a sorrowful sense, as in both this and his *Te Deum* for the peace of Utrecht, (to which he might have added the short *Te Deum*, composed for Queen Caroline,) the movements to the words, "To thee all angels cry aloud," are not only in a minor key, but slow and plaintive. If it were warrantable to dissent from so good a judge, so erudite a critic as Dr. Burney, it might humbly be surmised that this may not exactly be the true state of the case ; for Purcell, who was English all over, in birth, education, continual residence, &c. employs the minor mood to express these words, as does Graun in his celebrated Latin *Te Deum*, who has set "*Tibi omnes Angeli*," in the minor mood. Might not the motive in the minds of all these great masters, be (in Dr. B's own words) to contrast well with the grand chorus of* "*To thee Cherubim*," which immediately follows, and which "glows with all the fire and vehemence of Handel's genius for polyphonic combinations and contrivances." Besides, there may be humble adoration as well as joyous praise, among Angels, as among the sincere worshippers of God clothed as yet in earthly tabernacles. If this idea be correct, how sweet, how soothing, nay, how angelic are the strains to these words ; and how sublime, how awful are the notes given to the bass and tenor voices, in adding "The heav'ns and all the powers therein." The accompaniments throughout this portion are learned, ingenious, and appropriate.

(f) This chorus has been so often sung, and is so great and universal a favourite, that very few lovers of music can have missed an opportunity of hearing it. It truly (to repeat Dr. Burney's opinion) glows with "all the fire and vehemence of Handel's genius." Who can hear, without emotion, the solemn proclamatory tones of "Holy, holy, holy Lord God of Sabaoth," that take their majestic march through the wilderness of Harmony, (representing praise from all quarters,) which surround them. The winding up of this chorus is grave, learned, and devotional.

Sometimes a passage, in itself simple, is so "skilfully employed as to produce the most enchanting effects. An instance of this kind occurs at the word "continually" in the well known *Te Deum* of Handel."—*Hastings on musical taste.*

So also the great "Haydn would insist sometimes on a friend to give him a subject," and thus under his masterly pen, the most insignificant idea would assume a character, strengthen, increase and extend itself, "till a dwarf became a giant, before our wondering eyes."—*Bombel's Life of Haydn.*

Dante in his *Paradiso*, imagines nine circles, or choirs of cherubs, seraphs, patriarchs, prophets, martyrs, saints, angels, and archangels, who with hand and voice are eternally praising and glorifying the Supreme Being, whom he places in the centre ; taking the idea from this verse of the *Te Deum*.

Handel seems to have his mind possessed of a similar idea in the composition of this full chorus ; for the solemn chant by each vocal part in succession to the words "Holy, holy," with the play of voices around them, sometimes responding to each other, sometimes twined together in all the intricacies of harmony, produce not only a grand, but a kind of multitudinous effect.—*Partly from Dr. Burney.*

(g) The grave and solemn praise of the Apostles, Prophets, and Martyrs, measured by the constant majestic motion of the instrumental bass, is well symbolised.—*Dr. Burney.*

* Graun does not employ the full chorus till "*Sanctus, Sanctus, &c.*"

MALCOLM'S TREATISE OF MUSIC.

[CONTINUED.]

The excellency and various uses of Music.

THOUGH the reasons alleged for the antiquity of music, shew us the dignity of it, yet I believe it will be agreeable to enter into a more particular history of the honour music was in among the ancients, and of its various ends and uses, and the pretended virtues and powers of it.

The reputation this art was in with the Jewish nation, is, I suppose, well known by the sacred history. Can any thing shew the excellency of the art more, than that it was reckoned useful and necessary in the worship of God; and as such diligently practised and cultivated by a people separated from the rest of mankind, to be witnesses for the Almighty, and preserve the true knowledge of God upon the earth? I have already mentioned the instance of the Israelites' song, upon the delivery at the Red Sea, which seems to prove that music both vocal and instrumental, was an approved and stated manner of worshipping God: and we cannot doubt that it was according to his will, for Moses the man of God, and Miriam the prophetess, were the chiefs of this sacred choir: and that from this time to that of the royal prophet David, the art was honoured and encouraged by them both publicly and privately, we can make no doubt; for when Saul was troubled with an evil spirit from the Lord, he is advised to call for a cunning player upon the harp, which supposes it was a well known art in that time; and behold, David, yet an obscure and private person, being famous for his skill in music, was called; and upon his playing, "Saul was refreshed and was well, and the evil spirit departed from him." Nor when David was advanced to the kingdom thought he this exercise below him, especially the religious use of it. When the ark was brought from Kirjath-jearim, "David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets," 1 Chron. xiii. 8. And the ark being set up in the city of David, what a solemn service was instituted for the public worship and praise of God; singers and players on all manner of instruments, "to minister before the ark of the Lord continually, to record, and to thank, and praise the Lord God of Israel!" These seem to have been divided into three choirs, and over them appointed three Coragi or masters, Asaph, Heman and Jeduthun, both to instruct them and to preside in the service: but David himself was the chief musician and poet of Israel. And when Solomon had finished the temple, behold, at the dedication of it, "the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, having cymbals, and psalteries, and harps, stood at the east-end of the altar, praising and thanking the Lord." And this service, as David had appointed before the ark, continued in the temple; for we are told, that the king and all the people having dedicated the house to God, "The priests waited on their offices; the Levites also with instruments of music of the Lord, which David the king had made to praise the Lord.

The prophet Elisha knew the virtue of music, when he called for a minstrel to compose his mind (as is reasonably supposed) before "the hand of the Lord came upon him."

To this I shall add the opinion and testimony of St. Chrysostom, in his commentary on 40th Psalm, he says to this purpose, "That God knowing men to be backward and slothful in spiritual things, and impatient of the labour and pains which they require, willing to make the task more agreeable, and prevent our weariness, he joined melody or music with his worship; that as we are all naturally delighted with harmonious numbers, we might with readiness and cheerfulness of mind ex-

press his praise in sacred hymns. For, says he, nothing can raise the mind, and, as it were, give wings to it, free it from earthliness, and the confinement it is under by union with the body, inspire it with the love of wisdom, and make every thing pertaining to this life agreeable, as well modulated verse and divine songs harmoniously composed. Our natures are so delighted with music, and we have so great and necessary inclination and tendency to this kind of pleasure, that even infants at the breast are soothed and lulled to rest by this means.' Again he says, 'Because this pleasure is so familiar and connate with our minds, that we might have both profit and pleasure, God appointed psalms, that the devil might not ruin us with profane and wicked songs.' And though there be now some difference of opinion about its use in sacred things, yet all christians keep up the practice of singing hymns and psalms, which is enough to confirm the general principle of music's suitability to the worship of God.

In St. John's vision, the elders are represented with harps in their hands; and though this be only representing things in heaven, in a way easiest for our conception, yet we must suppose it to be a comparison to the best manner of worshipping God among men, with respect at least to the means of composing and raising our minds, or keeping out other ideas, and thereby fitting us for entertaining religious thoughts.

Let us next consider the esteem and use of it among the ancient Greeks and Romans. The glory of this art among them, especially the Greeks, appears first, according to the observation of Quintilian, by the names given to the poets and musicians, which at the beginning were generally the same person, and their characters thought to be so connected, that the names were reciprocal; they were called Sages or Wisemen, and the inspired. Salmuth on Pancirollus cites Aristophanes to prove, that by *citharæ callens*, or one that was skilled in playing on the cithara, the ancients meant a wise man, who was adorned with all the graces; as they reckoned one who had no ear or genius to music, stupid, or whose frame was disordered, and the elements of his composition at war among themselves. And so high an opinion they had of it, that they thought no industry of man could attain to such an excellent art; and hence they believed this faculty to be an inspiration from the gods; which also appears particularly by their making Apollo the author of it, and then making their most ancient musicians, as Orpheus, Linus, and Amphion, of divine offspring. Homer, who was himself both poet and musician, could have supposed nothing more to the honour of his profession, than making the gods themselves delighted with it; after the fierce contest that happened among them about the Grecian and Trojan affairs, he feigns them recreating themselves with Apollo's music; and after this, it is no wonder he thought it not below his hero to have been instructed in, and a diligent practiser of this god-like art. And do not the poets universally testify this opinion of the excellency of music, when they make it a part of the entertainment at the tables of kings; where to the sound of the lyre they sung the praises of the gods and heroes, and other useful things: As Homer in the *Odyssey* introduces Demodocus at the table of Alcinous, king of Phæacea, singing the Trojan war and the praises of the heroes: And Virgil brings in Jopas at the table of Dido, singing to the sound of his golden harp, what he had learned in natural philosophy, and particularly in astronomy from Atlas; upon which Quintilian makes this reflection, that hereby the poet intends to shew the connection there is between music and heavenly things; and Horace teaches us the same doctrine, when addressing his lyre, he cries out, "*O decus Phœbi, et dapibus supremi, grata testudo, Jovis.*"

At the beginning, music was perhaps sought only for the sake of innocent pleasure and recreation; in which view Aristotle calls it the medicine of that heaviness that proceeds from labour; and Horace calls his lyre *laborem dulce lenimen*: And as this is the first and most simple, so it is certainly no despicable use of it; our circumstances require such a help to make us undergo the necessary toils of life

more cheerfully. Wine and music cheer the heart, said the wise man ; and that the same power still remains, does plainly appear by universal experience. Men naturally seek pleasure, and the wiser sort studying how to turn this desire into the greatest advantage, and mix the utile dulci, happily contrived, by bribing the ear, to make way into the heart. The severest of the philosophers approved of music, because they found it a necessary means of access to the minds of men, and of engaging their passions on the side of virtue and the laws ; and so music was made an handmaid to virtue and religion

Jamblichus in the life of Pythagoras tells us, That music was a part of the discipline by which he formed the minds of his scholars. To this purpose he made, and taught them to make and sing, verses calculated against the passions and diseases of their minds ; which were also sung by a chorus, standing round one that played upon the lyre, the modulations whereof were perfectly adapted to the design and subject of the verses. He used also to make them sing some choice verses out of Homer and Hesiod. Music was the first exercise of his scholars in the morning ; as necessary to fit them for the duties of the day, by bringing their minds to a right temper ; particularly he designed it as a kind of medicine against the pains of the head, which might be contracted in sleep : And at night, before they went to rest, he taught them to compose their minds after the perturbations of the day, by the same exercise.

Whatever virtue the Pythagoreans ascribed to music, they believed the reason of it to be, That the soul itself consisted of harmony ; and therefore they pretended by it to revive the primitive harmony of the faculties of the soul. By this primitive harmony they meant that which, according to their doctrine, was in the soul in its pre-existent state in heaven. Macrobius, who is plainly Pythagorean in this point, affirms, That every soul is delighted with musical sounds ; not the polite only but the most barbarous nations practise music, whereby they are excited to the love of virtue, or dissolved in softness and pleasure : The reason is, says he, That the soul brings into the body with it the memory of the music which it was entertained with in heaven : And there are certain nations, says he, That attend the dead to their burial with singing ; because they believe the soul returns to heaven the fountain or original of music. Lib. 2. in *Somnium Scipionis*. And because this sect believed the gods themselves to have celestial bodies of a most perfect harmonious composition, therefore they thought the gods were delighted with it ; and that by our use of it in sacred things, we not only compose our minds, and fit them better for the contemplation of the gods, but imitate their happiness, and thereby are acceptable to them, and open for ourselves a return into heaven.

Athenæus reports of one Clinias a Pythagorean, who, being a very choleric and wrathful man, as soon as he found his passion begin to rise, took up his lyre and sung, and by this means allayed it. But this discipline was older than Pythagoras ; for Homer tells us, That Achilles was educated in the same manner by Chiron, and feigns him, after the hot dispute he had with Agamemnon, calming his mind with his song and lyre : And though Homer should be the author of this story, it shews however that such an use was made of music in his days ; for it is reasonable to think he had learned this from experience.

The virtuous and wise Socrates was no less a friend to this admirable art ; for even in the decline of his age he applied himself to the lyre, and carefully recommended it to others. Nor did the divine Plato differ from his great master in this point ; he allows it in his commonwealth ; and in many places of his works speaks with the greatest respect of it, as a most useful thing in society. He says it has a great influence over the mind, as the air has over the body ; and therefore he thought it was worthy of the law to take care of it. He understood the principles of the art so well, that, as Quintillian justly observes, there are many passages in his writings not to be understood without a good knowledge of it. Aristotle in his politics agrees with Plato in his sentiments of music.

Aristides the philosopher and musician, in the introduction to his treatise on this subject, says, it is not so confined either as to the subject matter or time as other arts and sciences, but adds ornament to all the parts and actions of human life. Painting, says he, attains that good which regards the eye, medicine and gymnastic are good for the body, dialectic and that kind helps to acquire prudence, if the mind be first purged and prepared by music. Again, it beautifies the mind with the ornaments of harmony, and forms the body with decent motions: it is fit for young ones, because of the advantages got by singing; for persons of more age, by teaching them the ornaments of modulate diction, and of all kinds of eloquence; to others more advanced it teaches the nature of number, with the variety of proportions, and the harmony that thereby exists in all bodies, but chiefly the reasons and nature of the soul. He says, as wise husband-men first cast out weeds and noxious plants, then sow the good seed, so music is used to compose the mind, and fit it for receiving instruction; for pleasure, says he, is not the proper end of music, which affords recreation to the mind only by accident, the proposed end being the instilling of virtue. Again, he says, if every city, and almost every nation loves decency and humanity, music cannot possibly be useless.

It was used at the feasts of princes and heroes, says Athenæus, not out of levity and vain mirth; but rather as a kind of medicine, that by making their minds cheerful, it might help their digestion: There, says he, they sung the praises of the gods and heroes and other useful and instructive composures, that their minds might not be neglected while they took care of their bodies; and that from a reverence of the gods, and by the example of good men, they might be kept within the bounds of sobriety and moderation.

But we are not confined to the authority and opinion of philosophers or any particular persons; we have the testimony of whole nations where it had public encouragement, and was made necessary by the law; as in the most part of the Grecian commonwealths.

Athenæus assures us, That anciently all the laws, divine and civil, exhortations to virtue, the knowledge of divine and human things, the lives and actions of illustrious men, and even histories, and mentions Herodotus, were written in verse and publicly sung by a chorus, to the sound of instruments; they found this by experience an effectual means to impress morality, and a right sense of duty: Men were attentive to things that were proposed to them in such a sweet and agreeable manner, and attracted by the charms of harmonious numbers, and well modulated sounds; they took pleasure in repeating these examples and instructions, and found them easier retained in their memories. Aristotle also in his problems tells us, That before the use of letters, their laws were sung musically, for the better retaining them in memory. We have a very old and remarkable proof of this virtue of music in the story of Orpheus and Amphion, both of them poets and musicians, who made a wonderful impression upon a rude and uncultivated age, by their virtuous and wise instructions, enforced by the charms of poetry and music. The succeeding poets, who turned all things into mystery and fable, feign the one to have drawn after him, and tamed the most savage beasts; and the other to have animated the very trees and stones, by the power of music. Horace had received the same traditions of all the things I have now narrated, and with these mentions other uses of music. The passage is in his book *de arte Poetica*, and is worth repeating.

Silvestres homines, sacer interpresq. deorum,
Credibus et victu fædo, deterruit Orpheus:
Dictus ob hoc lenire tigres, rabidosq. leones:
Dictus et Amphion, Thebæ conditor arcis,
Saxa movere sono testudinis, et prece blanda
Ducere quo vellet. Fuit hæc sapientia quondam,
Publica privatis secernere, sacra profanis:

Concubitu prohibere vago : dare sacra maritis :
 Oppida moliri : leges incidere ligno :
 Sic honor, et nomen divinis vatibus, atque
 Carminibus venit. Post hos iocignis Homerus,
 Tyrtæusq. mares animos in martia bella
 Versibus exacuit. Dictæ per carmina sortes :
 Et vitæ monstrata via est : et gratia regum
 Pieriis tentata modis : ludusq. repertus,
 Et longorum operum finis : ne forte pudam,
 Sit tibi musa lyre solers, et cantor Apollo.

From these experiences I say, the art was publicly honoured by the governments of Greece. It was by the law made a necessary part of the education of youth. Plato assures us it was thus at Athens ; in his first Alcibiades, he mentions to that great man, in Socrates's name, how he was taught to read and write, to play on the harp, and wrestle. And in his Crito, he says, did not the laws most reasonably appoint that your father should educate you, in music and gymnastic ? And we find these three, grammar, music, and gymnastic, generally named together, as the known and necessary parts of the education of youth, especially of the better sort : Plutarch and Athenæus give abundant testimony to this ; and Terence having laid the scene of his plays in Greece, or rather only translated, and at most but imitated Menander, gives us another proof, in Act 3, Scene 2, of his Eunuch. *Fac periculum in literis, fac in palæstra, in musicis.* *Quæ liberum scire æquum est adolescentem solertem dabo.*

The use of music in the temples and solemn service of their gods is past all question. Plato in his Dialogues concerning the laws, gives this account of the sacred music. That every song consist of pious words. That we pray to God to whom we sacrifice. That the poets, who know that prayers are petitions or requests to the gods, take good heed they do not ask ill instead of good, and do nothing but what is just, honest, good, and agreeable to the laws of the society ; and that they shew not their compositions to any private person, before those have seen and approved them who are appointed judges of these things, and keepers of the laws : then, hymns to the praises of the gods are to be sung, which are very well connected with prayer ; and after the gods, prayers and praises are to be offered to the demons and heroes.

As they had poetical compositions upon various subjects for their public solemnities, so they had certain determinate modes both in the harmonia and rythmus, which it was unlawful to alter ; and which were hence called *nomi* or laws, and *musica canonica*. They were jealous of any innovations in this matter, fearful that a liberty being allowed, it might be abused to luxury ; for they believed there was a natural connexion between the public manners and music. Plato denied that the musical modes or laws could be changed without a change of the public laws ; he meant, the influence of music was so great, that the changes in it would necessarily produce a proportional change of manners and the public constitution.

The use of it in war will easily be allowed to have been by public authority ; and the thing we ought to remark is, that it was not used as a mere signal, but for inspiring courage, raising their minds to the ambition of great actions, and freeing them from base and cowardly fear ; and this was not done without great art, as Virgil shews when he speaks of Misenus,

—Quo non præstantior alter,
 Ere ciere viros, martemque accendere cantu.

From Athens let us come to Lacedemon, and here we find it in equal honour. Their opinion of its natural influence was the same with that of their neighbours : and to shew what care was taken by the law, to prevent the abuse of it to luxury,

the historians tell us that Timotheus was fined for having more than seven strings on his lyre, and what were added, ordered to be taken away. The Spartans were a warlike people, yet very sensible of the advantage of fighting with a cool and deliberate courage; therefore as Gellius out of Thucydides reports, they used not in their armies, instruments of a more vehement sound, that might inflame their temper and make them more furious, as the tuba, cornu and lituus, but the more gentle and moderate sounds and modulations of the tibia, that their minds being more composed, they might engage with a rational courage. And Gellius tells us, the Cretans used the Cithara to the same purpose in their armies. We have already heard how this people entertained at great expense the famous Thales to instruct their youth in music; and after their music had been thrice corrupted, thrice they restored it.

If we go to Thebes, Epaminondas will be a witness of the esteem it was in, as Corn. Nepos informs us.

Athenæus reports, upon the authority of Theopompus, that the Getan ambassadors, being sent upon an embassy of peace, made their entry with lyres in their hands, singing and playing to compose their minds, and make themselves masters of their temper. We need not then doubt of its public encouragement among this people.

But the most famous instance in all Greece, is that of the Arcadians, a people, says Polybius, in reputation for virtue among the Greeks; especially for their devotion to the gods. Music, says he, is esteemed every where, but to the Arcadians it is necessary, and allowed a part in the establishment of their state, and an indispensable part of the education of their children. And though they might be ignorant of other arts and sciences without reproach, yet none might presume to want knowledge in music, the law of the land making it necessary; and insufficiency in it was reckoned infamous among that people. It was not thus established, says he, so much for luxury and delight, as from a wise consideration of their toilsome and industrious life, owing to the cold and melancholy air of their climate; which made them attempt every thing for softening and sweetening those austerities they were condemned to. And the neglect of this discipline he gives as the reason of the barbarity of the Cynæthians, a people of Arcadia.

We shall next consider the state of music among the ancient Romans. Till luxury and pride ruined the manners of this brave nation, they were famous for a severe and exact virtue. And though they were convinced of the native charms and force of music, yet we do not find they cherished it to the same degree as the Greeks; from which one would be tempted to think they were only afraid of its power and the ill use it was capable of: A caution that very well became those who valued themselves so much, and justly, upon their piety and good manners.

Corn. Nepos, in his preface, takes notice of the differences between the Greek and Roman customs, particularly with respect to music; and in the life of Epaminondas, he has these words, *Scimus enim musicum nostris moribus abesse a principis persona; saltare etiam in vitiis poni, quæ omnia apud Græcos et gratia et laude digna ducuntur.*

Cicero, in the beginning of the first book of his Tusculan Questions, tells us, that the old Romans did not study the more soft and polite arts so much as the Greeks; being more addicted to the study of morality and government: hence music had a fate somewhat different at Rome.

But the same Cicero shews us plainly his own opinion of it. *Lib. 2. de Legibus; Assentior enim Platoni, nihil tam facile in animos teneros atque molles influere quam varios canendi sonos. Quorum dici vix potest quanta sit vis in utramque partem, namque et incitat languentes, et languefacit incitatos, et tum remittit animos, tum contrahit.* Certainly he had been a witness to this power of sound, before he could speak so; and I shall not believe he had met with the experiment only at Athens. A man so famous for his eloquence, must have known the force of harmonious numbers, and well proportioned tones of the voice.

Quintilian speaks honourably of music. He says, Lib. 1. Chap. 11, Nature seems to have given us this gift for mitigating the pains of life, as the common practice of all labouring men testifies. He makes it necessary to his orator, because, says he, Lib. 8. Chap. 4. It is impossible that a thing should reach the heart which begins with choking the ear; and because we are naturally pleased with harmony, otherwise instruments of music that cannot express words would not make such surprising and various effects upon us. And in another place, where he is proving art to be only nature perfected, he says, music would not otherwise be an art, for there is no nation which has not its songs and dances.

Some of the first rank at Rome practised it. Athenæus says of one Masurius, a lawyer, whom he calls one of the best and wisest of men, and inferior to none in the law, that he applied himself to music diligently. And Plutarch places music, viz. singing and playing on the lyre, among the qualifications of Metella, the daughter of Scipio Metellus.

Macrobius, in the 10 Chap. Lib. 2. of his Saturnalia, shews us, that neither singing nor dancing were reckoned dishonourable exercises even for the quality among the ancient Romans; particularly in the times between the two Punic wars, when their virtue and manners were at the best; provided they were not studied with too much curiosity, and too much time spent about them; and observes, that it is this, and not simply the use of these, that Sallust complains of in Sempronia, when he says she knew *psallere et saltare elegantius quam necesse erat probæ*. What an opinion Macrobius himself had of music we have in part shewn already; to which let us add here this remarkable passage in the place formerly cited. *Ita denique omnis habitus animæ cantibus gubernatur, ut et ad bellum progressui et etiam receptui canatur, cantu et excitante et rursus sedante virtutem; dat somnos adimitque necnon curas et immittit et retrahit, iram suggerit, clementiam suadet, corporum quoque morbis medetur. Hinc est quod ægris remedia præstantes præcinere dicuntur.* The abuse of it, which it is probable lay chiefly in their idle, ridiculous, and lascivious dancing, or perhaps their spending too much time even in the most innocent part of it, and not applying it to the true ends, made the wiser sort cry out, and brought the character of a musician into some discredit. But we find, that the true and proper music was still in honour and practice among them: had Rome ever such poets, or were they ever so honoured as in Augustus's reign? Horace, though he complains of the abuse of the theatre, and the music of it, yet in many places he shews us, that it was then the practice to sing verses or odes to the sound of the lyre, or of pipes, or of both together; Lib. 4. Ode 9. *Verba loquor socianda chordis.* Lib. 2. Ep. 2. *Hic ego verba lyre motura sonum connectere digner?* In the first Ode, Lib. 1. he gives us his own character as a poet and musician, *Si neque tibiæ Euterpe cohibet, &c.* He shews us, that it was in his time used both publicly in the praise of the gods and men, and privately for recreation, and at the tables of the great, as we find clearly in these passages. Lib. 4. Ode 11. *Condisce modos amanda voce quos reddas, minuentur atræ carmine curæ.* Lib. 3. Ode 28. *Nos cantabimus invicem Neptunum, tu curvæ recines lyra Latonam, &c.* Lib. 4. Ode 15. *Nosque et profestis lucibus et sacris Rite Deos prius adprecati, virtute functos more patrum duces, Lydis remisto carmine tibiis Trojanque, &c. canemus.* Epode 9. *Quando repostum cæcubum ad festas dapes tecum.—Beate Mæcenas bibam? Sonante mistis tibiis carmen lyra.* Lib. 3. Ode 11. *Tuque testudo—Nunc et divitum mensis et amica templis.*

For all the abuses of it, there were still some, even of the best characters, that knew how to make an innocent use of it: Sueton. in Titus's life, whom he calls *Amor ac deliciæ generis humani*, among his other accomplishments adds, *Sed ne Musicæ quidem rudis, ut qui cantaret et psalleret jucunde scienterque.*

There is enough said to shew the real value and use of music among the ancients. I believe it will be needless to insist much upon our own experience; I

shall only say, these powers of music remain to this day, and are as universal as ever. We use it still in war and in sacred things, with advantages that they only know who have the experience. But in common life, almost every body is a witness of its sweet influences.

What a powerful impression musical sounds make even upon the brute animals, especially the feathered kind, we are not without some instances. But how surprising are the accounts we meet with among the old writers. I have reserved no place for them here. You may see a variety of stories in Ælian's History of Animals, Strabo, Pliny, Marcianus Capella, and others.

Before I leave this, I must take notice of some of the extraordinary effects ascribed to music. Pythagoras is said to have had an absolute command of the human passions, to turn them as he pleased by music: they tell us, that meeting a young man who in great fury was running to burn his rival's house, Pythagoras allayed his temper, and diverted the design, by the sole power of music. The story is famous how Timotheus, by a certain strain or modulation, fired Alexander's temper, to that degree, that forgetting himself, in a warlike rage, he killed one of the company, and by a change of the music was softened again, even to a bitter repentance of what he had done. But Plutarch speaks of one Antigenides, a Tibicen or piper, who by some warlike strain had transported that hero so far, that he fell upon some of the company. Terpander quelled a sedition at Sparta by means of music. Thales being called from Crete, by advice of the oracle, to Sparta, cured a raging pestilence by the same means. The cure of diseases by music is talked of with enough of confidence. Aulus Gellius, Lib. 4. Chap. 13, tells us, it was a common tradition, that those who were troubled with the Sciatica (he calls them Ischiaci) when their pain was most exquisite, were eased by certain gentle modulations of music performed upon the tibia; and says, he had read in Theophrastus, that by certain artful modulations of the same kind of instrument, the bites of serpents or vipers had been cured. Clytemnestra had her vicious inclinations to unchastity corrected by the applications of musicians. And a virtuous woman is said to have diverted the wicked design of two rakes that assaulted her, by ordering a piece of music to be performed in the Spondean mode.

[TO BE CONTINUED.]

INTRODUCTION OF MOZART'S MUSIC INTO ITALY.

About the year 1803, the news of the splendid triumphs which Mozart's music was obtaining at Munich and Vienna, reached the ears of the *dilettanti* of Italy. At first, it excited some little commotion; but that was soon quieted by the resolute incredulity of national vanity. "What," said they, "a barbarian reap laurels in the field of the arts!"—They had heard; though they never understood, some of his symphonies and quartettos; but his composing for the voice was thought altogether absurd and impossible. The same was said of him in Italy, as was remarked of Shakspeare in France, by the literati of the *ancien regime*,—"he is an energetic barbarian."

In 1807, some Italians of distinction, whom Napoleon had taken in his suite, and whom circumstances brought to Munich, fell into conversation about Mozart; the result of which was, that they came to a resolution of trying one of his pieces; the *Entführung dem Serail*, I believe. But to do justice to this opera, it was requisite to be a perfect orchestral performer; above all, it was necessary to be an excellent timist, and never to take any liberty with the measure. It was no longer a question of music that can be repeated by rote, or by hearing it sung once or twice over, like the *C'est l'amour*, or the *Di tanti palpiti*. The Italian performers set to

work, but nothing could they make of the ocean of notes that blackened the score of this northern artist. It was necessary that time should be scrupulously observed; that they should *start together*, and *come out* at the last note exactly at a given moment. Indolent amateurs would term such scrupulosity mere barbarism; this word was on the point of escaping from their lips, and they were on the very verge of abandoning Mozart for ever. However, certain young men of consideration, who had more pride than vanity, thought that it was ridiculous for Italians to yield on the ground of difficulty. They threatened to withdraw their protection from the theatre, if the German opera, then in rehearsal, was not produced, and at last the work of Mozart was given; but

“Heu! quantum mutatus ab illo.”

Poor Mozart! many of those who were present at this first representation, and who afterwards learnt to set a just value on the works of this great man, have declared, that a more lamentable massacre could hardly be imagined. The concerted pieces, and particularly the finales, produced a cacophony that was altogether alarming; it seemed as if a pandemonium of evil spirits had broken loose. Two or three airs and a duetto were the only things that floated above the surface of this ocean of discord. The same evening two parties were formed. The *patriotism of the ante-chamber*, to use the expression of a celebrated critic, that great moral malady of the Italians, was aroused in all its fury, and issued its mandate through all the *cafés*, that no man born out of Italy would ever be able to compose a good air. The Chevalier M. was heard to pronounce the following sentence in that measured solemnity of tone, which so strongly characterises him:—*Gli accompagnamenti tedeschi non sono guardie d'onore del canto, ma gendarmi.**

The other party, headed by two or three young officers who had been at Munich, maintained that there were in Mozart not only different concerted pieces, but two or three little airs and duets, that had genius; and, moreover, even had novelty in them. The sticklers for the national honour had recourse to their grand argument—that a man must be a *bad Italian* who could admire music made by an *ultramontanist*. In the midst of these contests, the representations of Mozart's opera reached their term, the orchestra playing worse and worse every evening. The better sort of people observed: “As the name of Mozart excites such hatred: as people are so desperate in their resolution to prove that he is *mediocre*; as we see him loaded with reproaches, from which even Nicolini and Pucitta (two of the feeblest composers of the day) have escaped; it is very possible that this stranger may have some genius.”

This is what was said in the Countess Bianca's box, as well as in those of some of the first people of distinction in the town. I pass over in silence the gross abuse lavished in the public journals; every one knows that these were written by the agents of the police. The cause of Mozart seemed lost, and scandalously lost. However, a noble and rich amateur, one of that class of persons who have no great sense of their own, but who contrive to gain all the credit of it, by adopting every six months some paradox, which they furiously maintain on every occasion—this nobleman, having learnt by a letter from one of his mistresses in Vienna, that Mozart was the first musician in the world, began to talk of it with an air of great mystery. He sent for the six best performers in the town, whom he dazzled by the splendour of his mansion, and amazed by the *fracas* of his English horses and calashes manufactured in London, and at last set them to play over to him, in private, the first finale of “*Il Don Giovanni*.” His palace was immense; he immediately gave up to them a whole range of apartments. He threatened vengeance to any one who should dare utter a word about the business: and when a rich man does this in Italy, there is no danger of his not being obeyed.

* The German accompaniments are not guards of honour to the air, but gens d'arms.

It took the prince's musicians no less than six months before they could play the first finale of "*Don Giovanni*" in time. Then first they began to see Mozart. The nobleman engaged six singers, whom he bound down to secrecy. After two months' sedulous practice, they were perfect in their parts. After this, the finales and the principal concerted pieces of the opera were rehearsed at his country-house, and with all the privacy and caution of conspiracy. He had an ear like all the rest of his countrymen, and found the music admirable. Secure of his object, he began to speak of Mozart with less reserve; he allowed himself to be attacked in various quarters, and at length laid a wager, which did not fail to excite universal interest, and to form the grand topic of conversation through the whole of that part of Lombardy. It was, that he would cause certain pieces of "*Don Giovanni*" to be executed, and that impartial judges, who were to be chosen upon the spot, should pronounce that Mozart was a composer not inferior to Mayer and Paër, erring like them through an overweening fondness for German noise and racket, but upon the whole as clever as the authors of "*Sargine*" and "*Cora*." The other party were convulsed with laughter; they knew that their good friend was not an Aristarchus, but this wager was the dullest thing he had ever been guilty of. At length the important day arrived. The concert took place at his country-house, the music excited admiration, and he gained his wager without a dissenting voice. This brilliant exploit served him as a topic of conversation long afterwards, and he gained the credit of being less a fool by half than he was thought formerly.

This event made a great bustle; Mozart was in every one's mouth, his music was eagerly inquired after, and at last his operas were brought forward. "*Don Giovanni*" was given in Rome, about 1811: the parts were not sung amiss, but the orchestra was sadly puzzled with this new and difficult music. The time was any thing but correct, the instruments ran along one after the other in a manner very amusing to any one but a good musician; it was like a symphony of Beethoven played by a party of amateurs. In 1814, "*Don Giovanni*" was given at the *Scala*, and the success it obtained was incredible. In 1816, the "*Flauto Magico*" was also attempted, but it fell; however, "*Don Giovanni*" was resumed, and received with an enthusiasm, little short of extravagance, by every body. But the taste of the Italians always requires novelty; bad new music is, to them, infinitely preferable to the best, if more than two or three years old; and an opera of the great German composer has not been heard in all Italy for many seasons past.

ORIGIN AND HISTORY OF THE CONCERT SPIRITUEL.

In the year 1725, Philidor, *musicien de la chambre du Roi*, and elder brother to the celebrated composer of that name, obtained from M. Francine, at that time manager of the opera, permission to give a series of concerts on those days, during the Lent season, on which no performance took place. A contract to that effect was accordingly signed for three years, to commence on the 17th of March of the same year, for the consideration of a thousand livres the season, under express condition however, that no pieces in the French language, nor from any opera, were to be sung. Philidor afterwards obtained permission to give this *Concert Spirituel* in the palace of the Tuileries, in the private theatre of which it continued to take place annually for many years. He subsequently obtained from M. Francine, a farther renewal of his contract for three years, and even with permission to introduce French words and music, as well as secular compositions. In 1728, he ceded his privilege to M. Simard, who appointed M. Mouret the director of the music.

In 1734, the *Academie Royal de Musique* took the management of these concerts into their own hands, and appointed M. Rebel director. The two brothers Besozzi, the one professor of the hautboy, and the other of the bassoon to the king

of Sardinia, made their *debut* the following year, and their duos had the most brilliant success. These two celebrated men, who were still living a few years since, were uncles to the M. Besozzi, who was leader of the band to Louis XVI ; a proof that talents were hereditary in this family.

In 1741, M. Thuret, at that time manager of the opera, confirmed the grant to M. Royer for six years, for a consideration of six thousand livres per annum. So great was the success attending M. Royer's undertaking, that, in 1749, in conjunction with M. Caperan, he renewed the contract for fourteen years, at an increasing sum of one thousand livres for the first six years, and three for the eight last.

On the death of Royer, in 1755, M. Mondonville undertook the administration of the *concert spirituel*, for the benefit of the former proprietor's widow and children. M. d'Auvergne succeeded him in 1762 and continued it with considerable success till 1773, when M. Gaviniés entered upon its management in conjunction with Messrs. Leduc and Gossu, and supported it with increasing splendour till 1777, when M. Legros and his associate M. Berthame embarked in the concern and continued it till 1789. At this period, unfortunately, the affairs of the directors having become embarrassed, and the return of the king to the Tuileries having deprived them of their former place of performance, the *Concert Spirituel* received a blow from which it did not appear likely to recover. M. Legros quitted France for America, leaving his powers in the hands of M. Berthame, but, in spite of his zeal and talents, the latter was unable to struggle against such a combination of adverse circumstances.

At the period that such men as Gaviniés, Leduc, Laboussaie, Gossu, &c., were at the head of the orchestra, and when due care was taken to select for the instrumental parts such men only as were of acknowledged excellence, the *Concert Spirituel* attained to the highest degree of perfection, in the execution of the symphony. As to the chorusses, amateurs were never perfectly satisfied with this part of the establishment ; all that can be said is, that it would have been difficult to improve it, for various reasons, which we have not leisure in this place to discuss.

The great benefit arising from this institution was the opportunity which it afforded the students of music, and the public in general, of hearing, judging, and comparing the compositions of the great masters of foreign schools, and the spirit of emulation which it naturally inspired. Of M. Legros it is but justice to say, that he spared no efforts, no expense, to accomplish this desirable object. It was to his exertions that the public were indebted for their acquaintance with the great violinists Jarnowick, Lamotte, Viotti, Eck, &c., and with professors on the horn, haut-boy, bassoon, and clarionet, such as a Punto, a Lebrun, an Ozi, a Michel. It was to him that they owed the gratification not only of hearing a Todi, and a Mara separately, but of witnessing them exert their powers in the same orchestra, in order to dispute the suffrages of the public.

At the unfortunate epoch of the revolution, this, as well as all other concerts, ceased altogether. But when the reign of terror had passed, the administration of the *théâtre-Feydeau* undertook to revive the *Concert Spirituel*. The fullest success crowned the undertaking ; never did concerts surpass these in the choice that was made of talents of the first order for the execution of music, both vocal and instrumental. This was the epoch of the glory of a Garat and a Walbonne. Amateurs hailed with joy the return of the best days of harmony, and the restoration of Italian music, which had, in some measure, been banished by the dispersion of the excellent Italian company, that had formerly delighted all those of unprejudiced minds and refined taste. The *Concert Spirituel* was at length embodied in the *Conservatoire*, and has ever since continued to advance with increasing reputation. All the schools of music, German and Italian, have been called to its aid, and the greater part of the grand compositions of the ancient masters have, at different periods, been revived.

Organ in St. George's Church, Beekman-street, New-York.

This instrument has lately been much improved. Eight new stops and an entire new swell have been added, making it the *largest and most complete* of any in this State. The front is peculiarly elegant, and reflects much credit upon its designer: indeed in this respect Mr. Thomas Hall stands alone and unrivalled, as every church containing his organs can testify. The one now under consideration is, however, his *chef d'œuvre*, uniting elegance with simplicity, and grandeur with chasteness of style.

The height of the organ is 24 feet, width 14 feet, and depth 12 feet. Compass F in alt to GG.

GREAT ORGAN.

Double Open Diapason,
Stop Diapason,
Twelfth,
Sesquialtra, 3 ranks,
Trumpet,

Open Diapason,
Principal,
Fifteenth
Cornet, 5 ranks, mounted,
Clarion.

CHOIR ORGAN.

Dulceano,
Principal,
Fifteenth,

Stop Diapason,
Flute,
Bassoon,

SWELL ORGAN TO FIDDLE G.

Double Stop Diapason,
Stop Diapason,
Principal,
Cornet, 4 ranks,
Hautboy,

Open Diapason,
Viol di Gamba,
Night Horn,
Trumpet,
Trimland.

PEDALS C TO GG.

Double Open Diapason,
Principal,

Stop Diapason,
Coupling Stop.

This instrument was originally built by Mr. Thos. Hall in 1821; since which time Messrs. Hall and Erben have entered into co-partnership; and, as the alterations lately made are so extensive, it may now be considered the work of these two gentlemen jointly. Suffice it to say, from the first it was a good instrument; but now it may be considered to stand pre-eminent. The great organ and pedals united produce a truly sublime and awful effect. Of the Clarion or Octave Trumpet, (we know of only two others in this country, viz. one in the Cathedral, Baltimore, and the other in Christ Church, Norfolk,) it may be necessary to say, that in Chorusses or Voluntaries, where it would not be considered too loud, the effect is truly imposing, especially when counteracted by the effect of the Double Open Diapason. The swell is very large, containing *ten stops*! A Double Diapason in this part of the instrument is rather unusual, but it has a beautiful effect in uniting the full swell together in one body of tone. There are five unison stops, which together are loud enough to accompany a small choir; but when *all* the stops are drawn out, the effect is nearly the same as a large great Organ. The Cornet in the swell is very useful as a substitute for the reed stops, which are liable suddenly to get out of order. The trimland is in this part of the instrument, and is useful on solemn or funeral occasions, when judiciously introduced. The choir organ is much the same as generally made, and answers all the purposes for which it was intended. The lower notes in the Bassoon are remarkably fine, and form an admirable bass for the Hautboy in the swell. The whole cost of this stupendous instrument was only \$3500!!!